

NEWSLETTER OF THE ASSOCIATION OF KANSAS THEATRE

the marquee • volume 13 no. 4

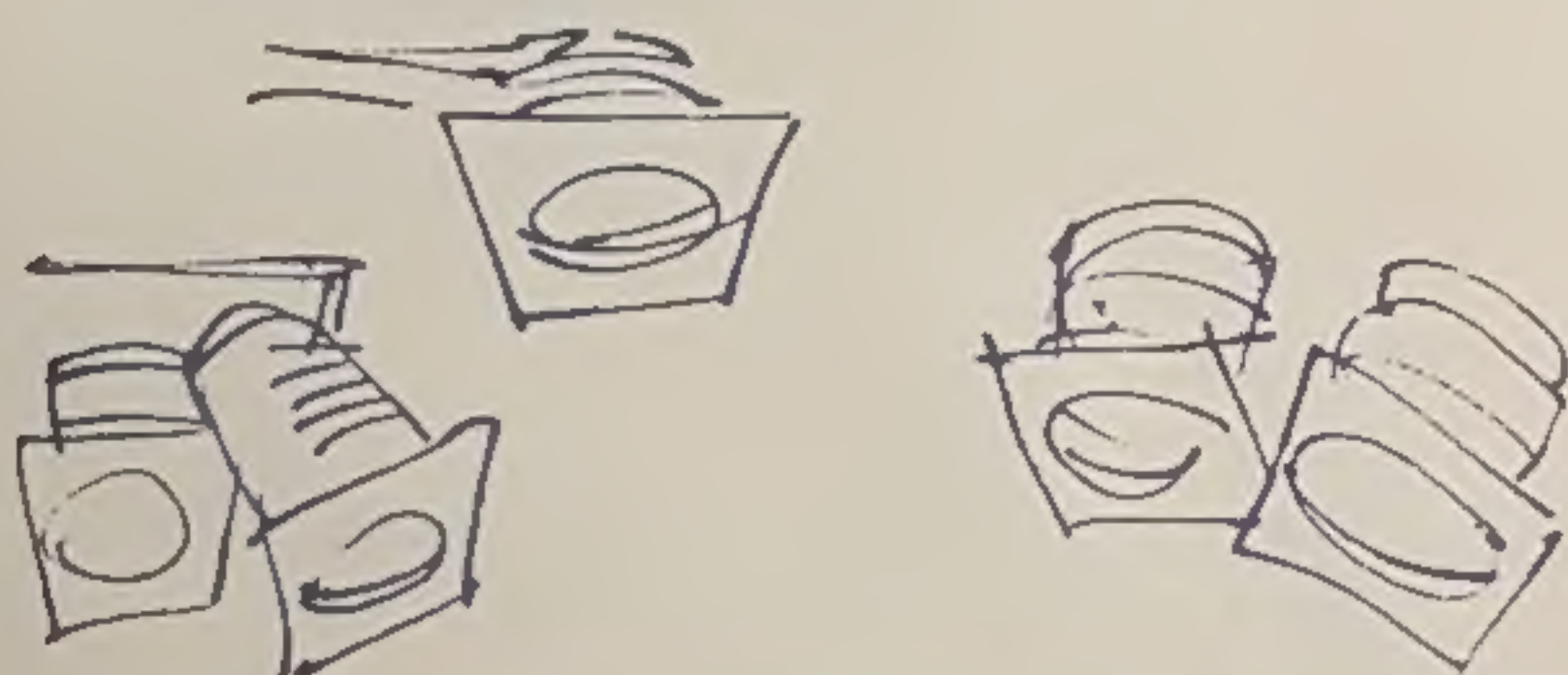
Summer 1987

SPOTLIGHT ON

TWINK LYNCH . . .

AKT HALL OF FAME INDUCTEE FOR 1987

Dr. Twink Lynch was welcomed into the Association of Kansas Theatre Hall of Fame at the Awards Banquet which capped the thirteen annual AKT convention recently held in Salina.



Twink Lynch

Twink was honored for her inexhaustible efforts of behalf of theatre in Kansas and the nation. Since 1979, and until last year, she served as Executive Director of the Association of Kansas Theatre, assuming a crucial leadership role in charting and steering the course of the Association. She is a member of the Board of the American Association of Community Theatres and has served as national president.

In 1955, Twink earned her B.A. in Drama and M.A. in Speech Therapy from Catholic University, and an M.A. and Ph.D. in Theatre and Special Studies respectively from the University of Kansas.

For many years, Twink contributed her expertise in the conduct of workshops and consultancies on all aspects of community theatre management. In numerous ways, she has championed the cause of theatre and has successfully persuaded community agencies and businesses to join in this splendid enterprise.

At present, Twink is Administrative Director of the Topeka Civic Theatre. She lives in Topeka with her husband, John, a physician. Their four children are either launched or soon-to-be launched on professional careers of their own.

Twink has been, and continues to be, an incalculable force in the life of Kansas theatre. Certainly there is no more appropriate or deserving person than Twink suited for induction into the Association of Kansas Theatre Hall of Fame.



The ballots for election to the AKT Board of Directors recently mailed out to the membership have now been received back at the central office. We wish to thank all the nominees who stood for the election and express our appreciation for their willingness to serve our Association in this most important way.

Congratulations to the newly-elected board members listed below:

Lendley (Lynn) Black
President-Elect

Elizabeth Cress-Sweet
Children's Theatre Division Chair

Terry Simmons
Secondary School Theatre Division
Chair

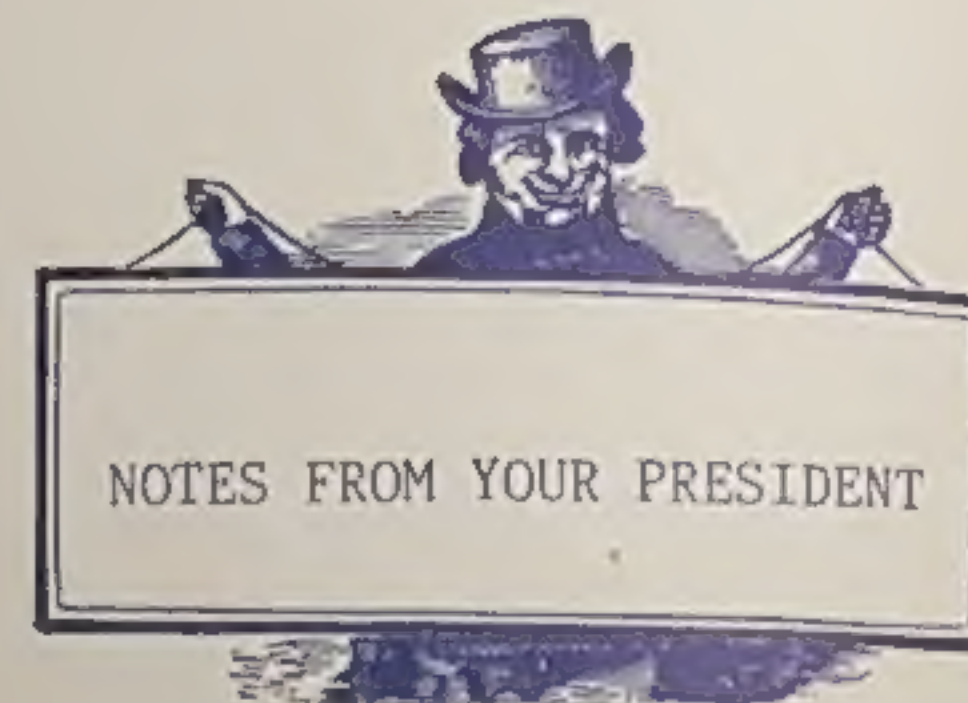
Gerald Snider
University/College Theatre
Division Chair

E. Jacqueline (Jackie) Hinton
Community Theatre Division
Chair-Elect

Laurie VanderPol-Hosek
Member-at-Large

The above officers will join present board members: Teresa Stohs (President), John Stefano (Past-President), Katie Goodrich Thompson (newly appointed Secretary/Treasurer) and John Bolde-
now (Professional Division Chair).

Thanks are in order to the following board members who, with this election, relinquish their offices: Mary Doveton (Past President), Annette Klein (Member-at-Large), Jo Huseman (Children's Division Chair) and Gerald Snider (Secretary/Treasurer).

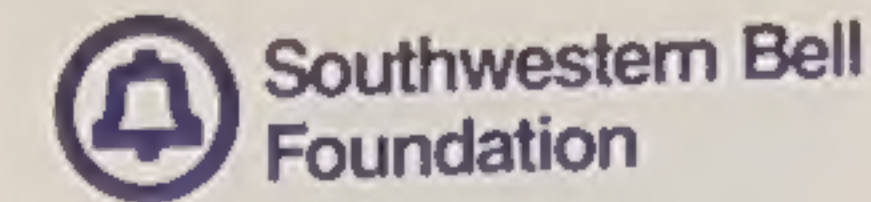


How nice it was to see so many of you in Salina. While the ice added to the perils, it also added to the festiveness. All in all, convention was very rewarding and I came away with fresh ideas and renewed energy!

The Kansas Alliance for Arts Education (KAAE) met April 11. KAAE is committed to uniting arts organizations and providing opportunities for members to get together. A meeting is planned for the fall to provide statistics and facts that support the academic and economic value of arts education. I have been elected to the Executive Committee and will keep you informed of KAAE's activities and future plans.

Next year's convention will be held in Wichita, February 19-21. A local arrangements committee is now being formed. If you are in the Wichita area and would like to serve on this committee, or if you have ideas and suggestions concerning convention '88, please contact me soon. I want AKT to reflect you!

- Teresa Stohs



AGAIN FUNDS KANSAS THEATRE

Kansas theatre is indeed fortunate to be the beneficiary once again of substantial funding from the Southwestern Bell Foundation through their Arts Excellence Program. It comes as no surprise to AKT that the Foundation is slated to receive the prestigious corporate support to theatre award presented, by the American Association of Community Theatre. The award will be presented to William Dreyer of Kansas Southwestern Bell Telephone Company at the national AACT/FEST competition in Norman, Oklahoma, this June.

This year's Arts Excellence grants for theatre totaled \$60,000. Of this amount, \$50,000 was available for theatrical production underwriting and \$10,000 was slated for special development projects in the areas of artist-in-residence underwriting, support of new programs or financing technical/management assistance.

Listed below are the twenty-five theatre groups awarded underwriting grants:

Chanute Community Theatre
The Emporia Arts Council
Bourbon County Arts Council
Prairie Players, Inc.
Pawnee Valley Theatre Co.
Lawrence Community Theatre
The Rainbow Players, Inc.
Pittsburg Community Theatre
Atchison Performing Arts Assoc.
Brown Grand Players
River City Community Players
Manhattan Civic Theatre
Marysville Area Community Theatre
Salina Community Theatre
Smith County Arts Council, Drama
Group
Tonganoxie Community Theatre
Topeka Civic Theatre
Wichita Arts Council
Friends University
Wichita Community Theatre
The Sack & Act Players - Wichita
Public Library
Augusta Community Theatre
Derby Recreation Commission
Wichita Children's Theatre
Wichita State University

(cont'd.)

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Receiving grants under the Special Developmental projects category are the following ten theatre groups:

Lawrence Community Theatre
"School's Out/Theatre's In"
workshop for children

The William Inge Festival
Playwright-in-Residence

Coronado Court Theatre
Director-in-Residence

Atchison Performing Arts Assoc.
Board Development Workshop

Manhattan Civic Theatre
Children's Theatre Workshop

Tonganoxie Community Theatre
Director-in-Residence

Winfield Arts & Humanities Council
Children's Summer Theatre
Workshop

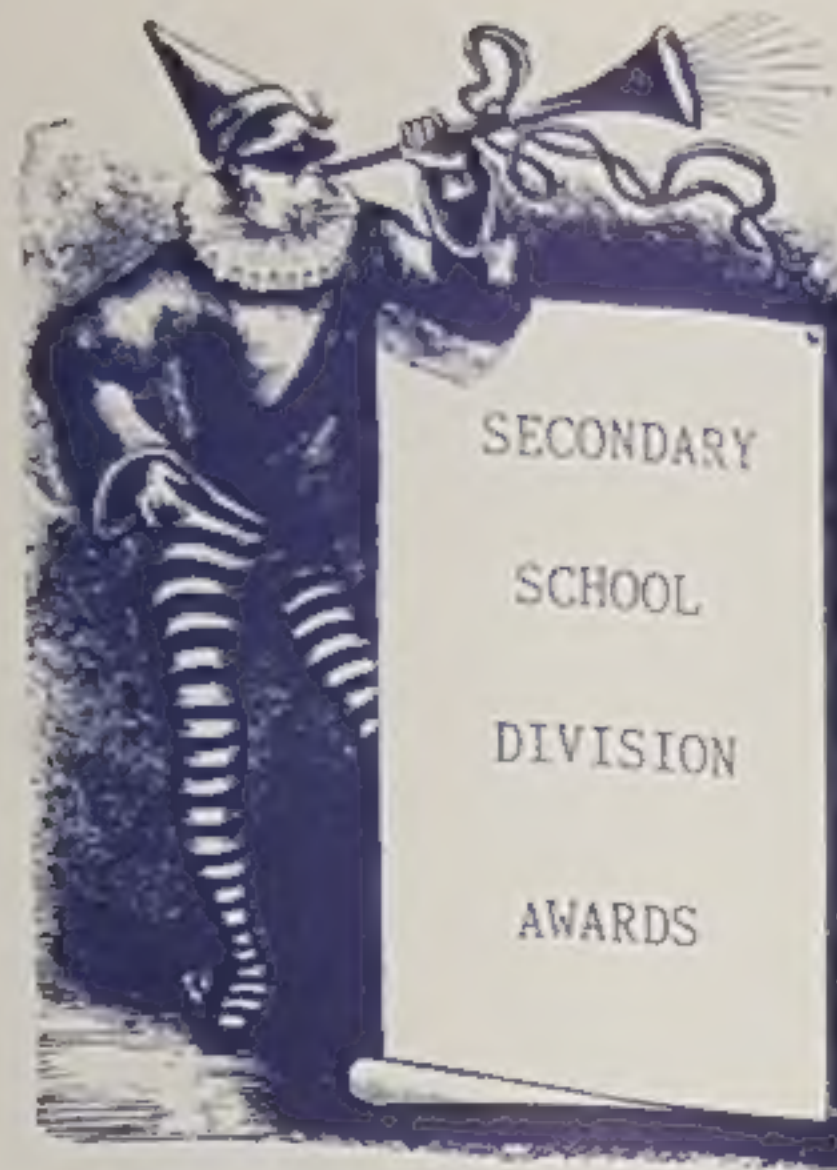
Lawrence Arts Center
Summer Lab Theatre Program for
Teens

Salina Community Theatre
Children's Summer Theatre
Workshop

Marysville Area Community Theatre
Acting Workshop



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In 1986, AKT's Secondary School Division established awards for the purpose of recognizing outstanding teachers and administrators in secondary school drama programs. These awards express appreciation for special efforts on behalf of theatre and encourage emulation of the awardees' high level of achievement. Nominations were solicited from all Kansas secondary school administrators and drama teachers. A panel composed of AKT Board members, a Secondary School Division representative, and the Executive Director made the final selection from the numerous names submitted for consideration.

Awards were presented at the '87 AKT Convention to the outstanding administrators and teachers listed below:

--Rick Doll, Principal, Wamego High School
--Carol Armstrong, Wetmore High School
--Jan Prochaska, Lincoln High School
--Linda Webb, Salina South High School
--Martha Herrick, Topeka High School
--Terry McGonigle, Wichita Heights High School



WICHITA COMMUNITY THEATRE
TAKES FIRST IN KANSAS AACT/FEST...
GOES ON TO WIN REGION V COMPETITION

Having taken top honors at our Kansas AACT/FEST competition in Salina, Director Piet Knetsch took his able theatre company on to Sioux Falls, South Dakota for the Region V AACT/FEST competition the last week of April.

Other community theatres participating in the Region V Festival were from Iowa, Nebraska, North Dakota, South Dakota and Minnesota. Generally, the level of community theatre competency was very high. But Wichita, with its sensitive production of Brian Friel's drama, "Philadelphia, Here I Come!," focusing on a young man's departure for America from his ancestral home in Ireland, won the day. The actors were ably supported by a handsome set and thoughtful lighting, props and costumes. And, as is so necessary for AACT/FEST competition at any level, the stage management worked with precision.

Wichita received a special grant from Southwestern Bell Telephone Foundation for assistance in defraying the cost of taking their production to Region V competition.

For Wichita Community Theatre, it's now south to the national AACT/FEST, this year being held in Norman, Oklahoma in June.

To the director, cast and crew of "Philadelphia...", AKT sends its best wishes for a successful Oklahoma production. Break-a-leg!

AKT Central Office
1628 Dudley Court
Lawrence, KS 66044

913-842-3502



Teatime for father (Larry Sifford) and son, Gar (Robert Blinn), with Madge (Dianne Logan) and "the private Gar" (John Tretbar) overseeing the proceedings in a scene from Wichita Community Theatre's production of "Philadelphia, Here I Come!."



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Note: The article that follows is by Lee Howe, AKT member from Junction City, who has had extensive experience with community theatre and as a secondary school drama teacher and coach.

The Marquee editor appreciates this contribution and invites other AKT members to submit articles that would be of general interest to readers. Call or write Louise Hanson at the AKT office.

"Show Business/Risky Business:
Notes on Theatre Safety"
by
Lee Howe

Observing safety procedures in a theatre means safe-guarding audiences, crew, and cast from all foreseeable hazards and emergencies. Today, with expanding facilities and increased theatre involvement, a more organized approach to safety is a must. Often, short cuts and poor crew work habits lead to unnecessary injury that can effect the outcome of the whole production. Accidents can be avoided by conscientiously following correct procedures, proper equipment maintenance and good planning.

Directors want to achieve an accident and injury-free show. The recommendations that follow should assist the director in achieving this goal.

a. Check to make sure that equipment and facilities have had a maintenance inspection, with attention focused on stage rigging, electrical wiring, and lighting equipment.

b. In-service training before rehearsals begin should be held so that each member of the crew knows his or her duties and is familiar with the facility, equipment and emergency procedures.

c. Up-to-date and accurate information regarding liability and insurance should be made available to everyone connected with the production of a show.

Preparing the stage for the production involves a number of carefully observed procedures:

1.) Check ladders or any type of scaffolding for any defects or missing parts.

2.) Use the right height ladder or scaffold for the job. Also, the ladder and scaffolding should be sufficiently sturdy to withstand the weight placed on it.

3.) If the stage is equipped with rigging, be sure that only trained personnel load and work the system. Stress should be placed on establishing warning calls when work is being done overhead.

4.) Lighting should be operated only by trained personnel. A knowledgeable individual should train the crew in lighting safety. No un-trained individual should be permitted to operate a light board.

5.) Permission for the use of live flames on stage should be granted by a Fire Marshall after inspection of the area.

6.) Special effects should be employed with a mindfulness of the limitations of your facility and crew. Special effects require many rehearsals for safety to be assured.

7.) Firearms should be loaded with the blanks specified for that firearm. Do not substitute unspecified blanks. When not in use, store firearms and blank ammunition in a locked area.

8.) Upon leaving the work area of your theatre for any length of time, make sure the area is tidy and left in a safe condition.

9.) Store all flammables properly.

10.) Unplug coffeepots and other potentially hazardous appliances before leaving the theatre.

11.) Remove snow and ice promptly from the steps and walks at entrances, exits and area surrounding your theatre.

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12.) Have all wiring routinely checked by an electrician. Make sure that your theatre's electrical capabilities are equal to the demand placed on the electrical system or any part of it.

13.) Be aware of the capabilities of your crew. Don't place your crew in risky situations.

14.) Remember to keep flashlights on hand. Lights might go out at any time, leaving your cast, crew and possibly audience in a potentially dangerous situation.

At the start of rehearsals for a show, a member of the cast or crew should be designated person-in-charge in case of an accident or emergency. If an accident occurs, do not panic.

Keep in mind that the most dangerous time in the course of a production is the strike, when exhaustion can lead to a waivering of concentration, carelessness and inattention to safety.



**THINK
AHEAD**

Remember the main causes of accidents:

- insufficient knowledge
- improper use of tools, equipment or facilities
- failure to remove or repair faulty equipment
- carelessness
- taking unnecessary risks
- haste

Keep in mind: "Provide for thine own future safety." (Wolsey, King Henry VIII)

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The following were recognized for special contributions to Kansas theatre at AKT's 1987 convention in Salina.

Southwestern Bell Foundation was presented with the Business and Theatre Award for the creation and implementation of the Kansas Arts Excellence Program and its statewide assistance of community theatres through corporate co-producer programs. During the past year Southwestern Bell has underwritten 33 theatrical productions throughout the state, supported theatre development projects, and sponsored a competition among Kansas community theatre productions at the annual convention.

Steven B. Cathey, former executive with Southwestern Bell and initiator of the company's Arts Excellence Program, was honored posthumously for his exemplary vision and leadership in promoting closer links between business and the arts in Kansas. In future years an award bearing his name will be presented to business people who maintain the tradition of visionary leadership in business and arts alliances.



Steven B. Cathey

Charley Oldfather is the 1987 recipient of the Outstanding Achievement in Theatre Award. Among his numerous contributions to theatre preservation and development in Kansas are his work as actor in many productions, and his advisory and material support of theatre throughout the state. One recent example of his commitment is his renovation of Liberty Hall in Lawrence.



Charley Oldfather

Demmaree Carns, Cultural Arts Specialist for Johnson County, was recognized for her development of drama in Shawnee Mission Park from a small, outdoor theatre into a \$600,000 facility that entertained over 55,000 people during its fifteen-week summer season in 1986. Thanks to her leadership, theatre in the Kansas City region has taken a giant step forward.



Demmaree Carns

Don Steele, Director of the Boot Hill Repertory Company of Dodge City, was honored for his outstanding accomplishment since 1983 in expanding the company's repertory, performances, and attendance. His productions have ranged from Count Dracula to A Day in Hollywood/A Night in the Ukraine, and his summer variety shows play to some 13,000 people.



Don Steele



MARQUEE MISCELLANEY

Sometimes the phrase, "we couldn't have done it without you," feels so excessively shopworn that it couldn't possibly be sincere. But those of us who worked on the planning of our AKT convention this year simply have no better words to express our appreciation to theatre friends in Salina for their untiring efforts on behalf of the convention. Especially is this true of Charles Kephart, who did a magnificent job as AACT/FEST Chair, and Dale Talley, who worked her usual organizational genius on local arrangements.

To you dozens of Salina folks who volunteered your time and talents so willingly and competently in providing hospitality, crisis management, great signs, coffee and cookies, greeters, box office management, packet stuffing, ushering, corresponding, publicity, fund-raising, room procurement, information booth staffing, registration table assisting, name tags, first aid, go-foring; for a terrific afterglow on Thursday night complete with especially intimate entertainment; and for all the other great stuff you did (especially bearing the ineptitudes of your fledgling Executive Director with patience), AKT extends a hearty, THANK YOU to SALINA!!

* * * * *

Shannon Mullican, a student at Johnson County Community College, has written an original full-length drama titled, "Friends 4 Ever." She would like to have it performed by a community theatre. The characters are two men and two women, ages 20-50. If you would like to discuss the possibility of producing Shannon's work, call her at (913) 642-5230.

* * * * *

No doubt most of you are aware that the CBS television mini-series "Murder Ordained" aired nationally on Sunday, May 3, 1987 and Tuesday, May 5, 1987. The plot is, of course, well known to Kansans who have followed in the newspapers the widely publicized story of the love affair between Emporia minister Thomas Bird and his secretary Lorna Anderson, and the murders of their spouses.

We were startled out of our lazy-boy loungers when a number of our AKT members (some of them past and present board members!), appeared on the screen as the good minister's neighbor, parishioners of his church, jury foreman, juror, friend of the alleged hit man, or Emporia citizen.

Applause is in order for the very fine job done by our AKT actors. We only hope they don't permanently abandon our dear legitimate theatre for the seductive allure of fame and fortune offered by the tube.

* * * * *

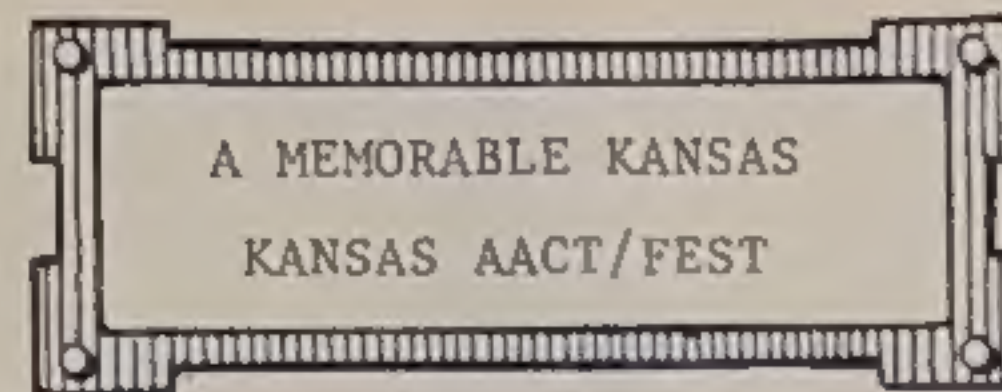
John Carey has recently resigned as Executive Director of the Kansas Arts Commission in order to manage family business. A search is under way for his replacement. We at AKT are indeed sorry to see John leave. During his tenure, he has repeatedly demonstrated affection and support of Kansas theatre by strong advocacy efforts of our behalf. We'll miss his charm and wit and we wish him well in his new venture.

CALL FOR SCRIPTS AND BOOKS ON THEATRE

The AKT office is always willing to receive donations of scripts and theatre books for accessioning into the AKT script library.

You may mail your donation, or given it to a board member living near you for delivery to the AKT office.

P.S. Cataloging of the script library is now underway. The AKT office will be printing and mailing copies of this catalog to all AKT members this fall.



Kansas' AACT/FEST, held March 27-29 in conjunction with our AKT convention at Marymount College in Salina, will be long-remembered, and not only for the diversity and richness of its community theatre offerings. For starters, it will be recalled as the only Festival held to date where the audience, after one evening of AACT/FEST shows, was compelled by icy conditions to leave the theatre by the back road, and in convoy formation!

During another session, the cast of "Lone Star" (from Manhattan) gamely carried on when all but the emergency lights in the theatre (along with those in the entire city) clicked off. And, unfortunately for everyone, it will be remembered as the year when one of the shows (from Russell) had to be canceled because the cast and crew were unable to plow their way to Salina through a typically unseasonal Kansas blizzard.

But the show, at least most of it, did indeed go on. The productions were a treat, along with the able and entertaining adjudication of Kent Brown from the University of Arkansas, Joyce Cavarozzi from Wichita State University and Jerry Crawford from the University of

Nevada at Las Vegas.

Participating this year was Winfield Community Theatre ("The Last Ten Miles of Avery J. Copping"), Lawrence Community Theatre ("Here's to you, Grandma"), Olathe Community Theatre ("Lemonade"), Abilene Community Theatre ("The Park"), Wichita Community Theatre ("Philadelphia, Here I Come!"), The Community Theatre of Emporia ("A Woody Allen Evening"), and Manhattan Civic Theatre ("Lone Star").

Wichita Community Theatre won the Kansas AACT/FEST trophy for best production, and thereby earned the privilege to represent Kansas at the Region V Festival. Second place went to Lawrence Community Theatre, and third place to Olathe Theatre Association.

Special recognition for acting went to Kent Collinson (Winfield); Randy Barkhurst, LaDonna Schmidt and Betty Davis (Lawrence); Jan Conner and Denise Bradley (Olathe); John Tretbar, Dianne Logan and Robert Blinn (Wichita); Tom Walmsley (Emporia) and Darin Simmer (Manhattan).

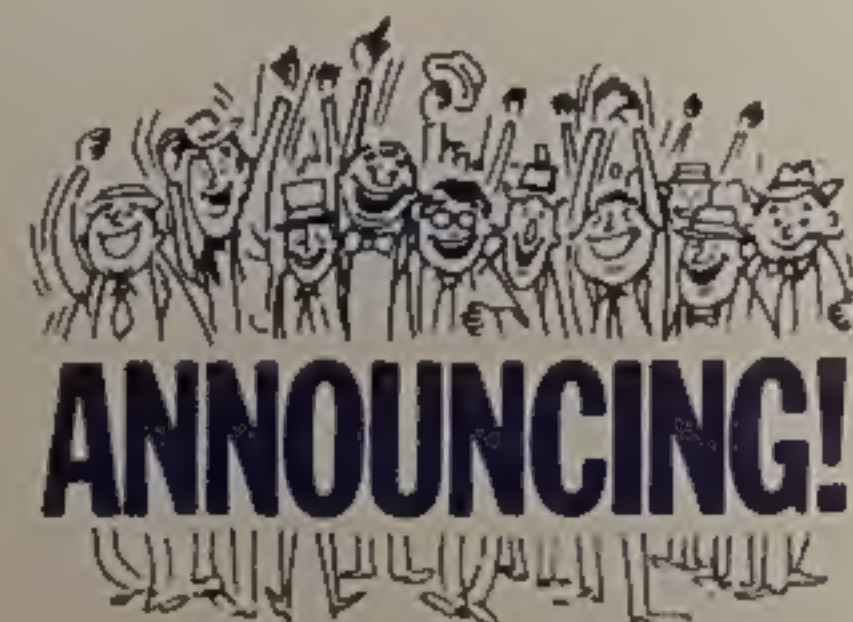
Special recognition for playwriting went to Doug Delaney (Winfield) and John Clifford (Lawrence).

Special recognition for sound design went to Spenser Harding (Abilene); for lighting design to Charles Lown (Lawrence); for stage management to Denise Morrison (Wichita) and for ensemble acting to the cast of Wichita Community Theatre.

The Kansas AACT/FEST was chaired by Salina Community Theatre's Charles Kephart, who was ably assisted by an industrious volunteer staff.

This year's Kansas AACT/FEST was substantially funded by a generous grant to AKT from the Southwestern Bell Foundation.

See you all at Kansas AACT/FEST '89!!



You observant Marquee readers out there will note that this summer issue of the Marquee does not include the AKT membership list that is usually printed in this number of the newsletter.

This list will be printed in booklet form and sent to each AKT individual and organizational member (and others, upon request), in June. WATCH FOR IT!!

The address printed below was given at the AKT Convention and AACT/FEST Banquet on Sunday, March 29th, at Marymount College in Salina.

Jerry Crawford, Professor of Theatre Arts and Barrick Distinguished Scholar, University of Nevada, Las Vegas, acted as one of the adjudicators at this year's Kansas AACT/FEST competition.

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"A Short Review of a Successful Festival, or, EXIT, PURSUED BY A BEAR"

by

Jerry L. Crawford, Ph.D.

The festival was first of all, "Festive." That is a credit to every participant.

The Festival was also beneficial and educational. Everyone learned something, from actors to organizers to adjudicators to the Weatherman. (Personally, being a native Iowan and now from Las Vegas, I loved the snow and ice!)

The Festival was socially and personally enriching. You have enlarged my personal population and you have extended my "networking" of friends and colleagues. My adjudicating associates, Joyce Cavarozzi and Kent Brown, and I thank you from our hearts for your gracious reception of our critiques and workshops. You made us feel needed, appreciated, and worthy.

The Festival gave us seven distinct theatre productions to share. We met three playwrights new to most of us: Doug Delaney, John Clifford and Keith Scott. They took us to families where we met three elderly characters to remember and honor: Avery J. Copping, Grandma, and The Old Man. There was an indigenous echo of William Inge in those three plays--a Kansas tradition alive and well. While all three plays need further work, the authors owe much to the courage and talent of community theatres willing to risk original plays: Winfield, Lawrence and Abilene.

We also met old friends Brian Friel and Woody Allen again. We cried and laughed with them through artistic ensemble and clever adaptation. Whereas one character moved us as he matured through departure from home, country, and loved ones, a witty New York satirist dramatized his own and our neuroses and fantasies.

We met lonely women who made us both laugh and weep in their childish, lukewarm lemonade diversions along a Kansas highway, and we met their ruder male counterparts behind an old Texas bar.

The productions centered on family life, a group we indeed can never escape; on the isolated elderly who are either dumped from room to room or left to die alone; on the Peter Pan Syndrome of women and men who are kept from growing up or resist growing up; on young men who discover manhood through the generosity and "bra" of a woman, through the departure from home, or through the treason of love ones; on the educated insolence of a contemporary satirist. And always, on the need for love and communication.

I am a missionary; so are Joyce and Kent; so are we all--missionaries for our beloved, dying invalid, the Theatre. (And let us not forget baseball and basketball!)

Be grateful. Be grateful for being part of theatre. But, work harder. Develop a true work ethic. PUT IT OUT THERE! RISK! You can't steal second base and keep one foot on first!

Someone asked me my favorite quotation from Shakespeare. I replied that it was a stage direction from A Winter's Tale:

"EXIT, PURSUED BY A BEAR."

I never fully understood that image, but that is why I like it. It has MYSTERY. Maybe that is why I like PROVERBS so much--they contain crystallized truth, but always with a margin of freedom for interpretation--a mystery.

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Baseball immortals Yogi Berra and Casey Stengel had "PROVERBIAL MYSTERY" in their incredible semantics and observations. I leave you with two from Yogi and one from Casey, all of which were said about baseball but apply perfectly to theatre. I merely have to substitute the word "theatre" for "ballpark" --Yogi and Casey would not mind. (I would bet that Casey and your Steve Cathey are up there now, smiling.)

Yogi: "The theatre is so crowded nobody goes there anymore."

Yogi: "If people don't want to come out to the theatre, nobody's going to stop them."

And Casey, to a theatre company: "They say you can't do it, but sometimes it doesn't always work."

Finally, from a character in one of my own, lukewarm, plays, recalling an old cowboy ditty: "You may forget the singer, but don't forget the song."

Always, dear Kansas friends, its the song that remains as singers keep moving on.

Whereupon, I exit, pursued by a bear...



KEEP A LOOKOUT FOR YOUR AKT MEMBERSHIP RENEWAL NOTIFICATION THAT WILL BE SENT ALL MEMBERS AT THE END OF THE SUMMER!!
(And, theatre folks, please renew promptly!)

akt

The resolution printed below was offered by John Stefano, President of AKT, approved by the AKT Board of Directors, and adopted by unanimous voice vote of the membership of AKT in attendance at the Annual Meeting held in Salina, Kansas, March 29, 1987.



AKT President John Stefano

THE ASSOCIATION OF KANSAS THEATRE RESOLUTION ON EDUCATION AND THE ARTS

Children entering the first grade this year will graduate from college in the year 2001. They will do their most productive work between the years 2010 and 2040. What we do in the next seven years will determine in large measure what their lives will be like. We are already educating Americans for the 21st century.

We have three concerns. The first is for the continued existence of the arts in Kansas. If sufficient numbers of children are not educated in the arts between the ages of five and thirteen, there will not be enough high school students to produce a play or play in an orchestra. Lacking that experience, knowledge, and love for the arts, students will not choose to participate (much less major) in the arts in college. Without majors, it will become impossible to justify programs at Kansas colleges and universities.

Without major programs, no one will learn to teach the arts. With no one learning to teach the arts, there will soon be no programs at any level. In only one generation, the arts could virtually cease to exist in many Kansas schools.

Our second concern is that American society is undergoing a radical and permanent transition from the work of the hand to the work of the mind. Children now need to learn how to solve new problems rather than old ones, how to be creative rather than bureaucratic, how to use their senses and their thoughts to arrive at new concepts and fresh understandings. Art teaches children how to see, music teaches children how to hear, dance teaches children how to move, and theatre teaches children how to live. The arts are the primary tools of human perception. Without these tools, children tend to learn to rely on the answers in the back of the book. With these tools, children learn to rely on themselves to create the answers. The countries--and states--which invest in an educational system which values creativity above conformity are the countries and states which will prosper in the 21st century.

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Our final concern is that American children are in general being deprived of a critical part of their human heritage. The history of the human race is recorded in its purest and most direct form in art--in sculptures, paintings, dances and plays--while music is perhaps our crowning achievement. Children who are denied the opportunity to see and understand the Sistine Chapel and Swan Lake, to hear and understand Hamlet and Beethoven's Ninth Symphony, are inevitably left with the impression that life is only what they see around them every day. The real crisis in American schools is not a lack of training in mathematics and science, but the lack of an historical context and a vision of the possibilities of life which would help children see why that training is so important. The

history of art is the story of where we have been and where we might hope to go. Science is the means which will help get us there. We need both if we are to succeed. Children need both if they are to survive.

That the Association of Kansas Theatre adopt as its goal:

the universal progressive involvement of all Kansas public and private school students from kindergarten through twelfth grade in the historical and critical study, observation, and creation of art, dance, literature, music and theatre,

That AKT adopt as its goal the similar goals of the other professional arts education associations,

And that we agree, as an association and as individuals, to work together to implement these goals by 1992.



GARSON KANIN HONORED

AT

WILLIAM INGE FESTIVAL IN INDEPENDENCE

Garson Kanin, called "The Man-for-all-Theatre Seasons," was awarded the 1987 William Inge Award for Lifetime Achievement in the American Theatre during a tribute to him on the stage of the William Inge Theatre, Independence Community College, April 6, 1967. The award was presented by John Carey of the Kansas Arts Commission.

Mr. Kanin is a celebrated playwright (Born Yesterday, The Rat Race, The Gift of Time), director (Idiot's Delight, Funny Girl, The Diary of Anne Frank), librettist, (Fledermaus), film writer and director, (Bachelor Mother (D), Adam's Rib (W), Pat and Mike (W), The True Glory (D), for which he won an Academy Award. He has written numerous articles which have been published in newspapers and periodicals as well as non-fiction, (Tracy and Hepburn) and fiction, (Moviola, Smash). Until her death, Kanin was married for many years to the actress, Ruth Gordon.

* * * * *

Under the able administration of JoAnn McDowell (Executive Director of the Inge Conference/Festival) and Margaret Goheen (Artistic Director), of Independence Community College, the VI annual William Inge Festival and Conference was once again a most exhilarating theatre experience. Featured events, in addition to the gala evening in honor of Garson Kanin, were: a playwright's workshop facilitated by Jerome Lawrence; entertainment by Walter Willison and JoAnna Rush; a panel discussion with Robert Anderson, John Patrick, Jerome Lawrence and Kanin; and presentations by film critic Dan Sullivan and actresses Barbara Baxley and Marian Seldes. Numerous papers were also given on many aspects of contemporary American theatre.

AKT salutes the organizers of the Inge festival and their energetic volunteer staff for their success in establishing and maintaining this most exciting Kansa theatre event.

MARQUEE INFORMATION

Submitted by: _____ Date: _____
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Phone: _____ (H) _____ (O)
Theatre Affiliation: _____

If you wish to be included in the next issue of MARQUEE, type or write clearly in the above space the item or story you would like to submit. News, feature articles, comments, discoveries, announcements, personal notes...anything you or your theatre would like to share with other interested theatre people throughout the state. You may use this form to send in season production dates as well. Topics of specific divisional interest are welcome. Use additional pages, as needed. The Editor reserves the right to select and edit where appropriate or to fit space needs.

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